Artist Biographies

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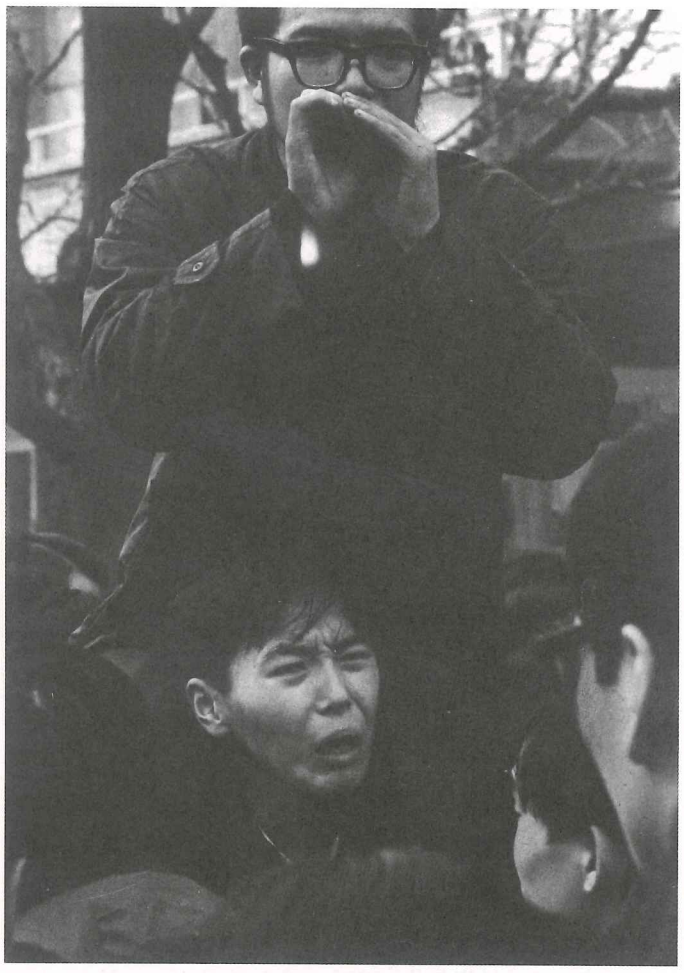
guchi Takashi

濱口隆一 浜口タカシ · Hamaguchi Takashi 一九三一—二〇一八一生於日本靜岡縣，中學畢業後對攝影產生興趣。一九五五年移居至橫濱開了一家小型相機店。翌年加入了《每日新聞》創設的日本新聞攝影協會，繼後展開對攝影藝術的追求並發展自己的攝影技術。他拍攝的一幅學生於明仁太子（現任天皇）大婚時向馬車投擲石塊的照片，在雜誌上發表並受到廣泛注意。此後正式開展記錄駐日美國軍事基地、新潟地震、學生運動、成田抗爭等社會政治議題和事件的拍攝工作。一九六八年，在藝康沙龍攝影藝廊舉辦了首度個人作品展覽「記錄和瞬間」，並於次年出版了同名的第一本作品集。收入攝影集《記錄和瞬間》的新潟地震、美國軍事基地的照片榮獲「每日新聞全日本攝影大賽」內閣總理大臣獎，《日本相機》雜誌頒發的「日本影像」一等獎。

濱口近年出版的攝影集包括：一九六九年，《大學抗爭：日美安保條約七〇》出版；一九七三年，「角度」系列出版為《文獻角度》；一九七八年，「成田抗爭」系列出版為《戰慄的成田機場》；一九八二年，《三七年之團聚》出版，記錄了倖存中國的日本戰爭孤兒的一次訪日行；一九八五年，北海道十年紀錄《北海讚歌》出版。濱口後期的攝影主題包括阪神大地震、火山爆發和東北三一一大地震。

一九九七年，濱口獲頒「橫濱文化獎」，作為對他透過紀實攝影孜孜不倦地致力於藝術攝影發展的表揚。



Hamaguchi Takashi, 'January 10, 1969,
Campus Disturbances at the
University of Tokyo, Tokyo', 1969/1970
© Takashi Hamaguchi
Courtesy of Case Co. Ltd.

Hamaguchi Takashi, 'November 1968,
Campus Disturbances at the
University of Tokyo, Tokyo', 1968/1969
© Takashi Hamaguchi
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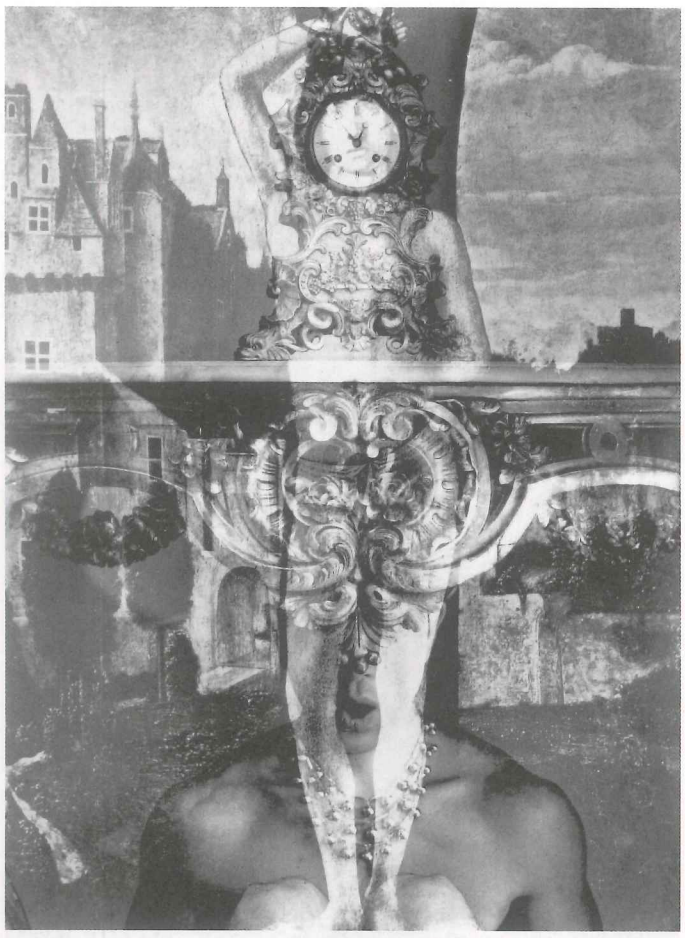
Hamaguchi Takashi | 濱口隆, 浜口タカシ | 1931–2018 | Born in Shi-zuoka Prefecture, Japan, Hamaguchi Takashi took up an interest in photography as a youngster, and in 1955, still in his twenties, he opened his own independent camera store in Yokohama. The following year, he registered with the photojournalist association Nihon Hodo-Shashin Renmei that had been established by the *Mainichi Newspaper*. Hamaguchi was then able to further pursue photography and develop his own techniques. His image of a student throwing a rock at Crown Prince Akihito's wedding carriage was widely published, bringing him significant attention. Following this, he recorded various socio-political issues and events surrounding American military bases in Japan, the Niigata earthquake, student struggles, and Sanrizuka struggles.

In 1968, his solo-exhibition "Record and Instant" was held at the Nikon Salon photography gallery, and a year later his first photobook was published under the same title. The 'Niigata Earthquake' and 'American Military Base' photographs featured in "Record and Instant" received the Prime Minister's Prize in the All-Japan Mainichi Photography Competition and First Prize in the Images of Japan award from the journal, *Asahi Camera*. Several book publications followed: the photobook *University Struggle Towards ANPO 70* (1969); the series 'Angle' was published as *Document Angle* (1973), the series 'Sanrizuka Struggle' was published as *The Shudders of Narita Airport* (1978), photographs of war orphans visiting Japan but residing in China were compiled in the photobook *Record of the Reunion of Japanese War Orphans Left in China* (1982) and the photobook, *Hymn to the North Sea* (1985). His most recent photographic subjects include the Great Hanshin earthquake, volcanic eruptions and the Tohoku earthquake.

In 1997, he received the Yokohama Culture Award for his tireless commitment to the development of art photography through documentary photography.



Hosoe Eikoh | 細江英公 | 1933– | Originally from Yonezawa in the northern prefecture of Yamagata, Hosoe Eikoh began his studies at the Tokyo College of Photography (now Tokyo Polytechnic University) in 1952. His artistic development was influenced by exchanges with Ei-Q, the leader of the Democratic Artists Association which dismissed the then existing art system.

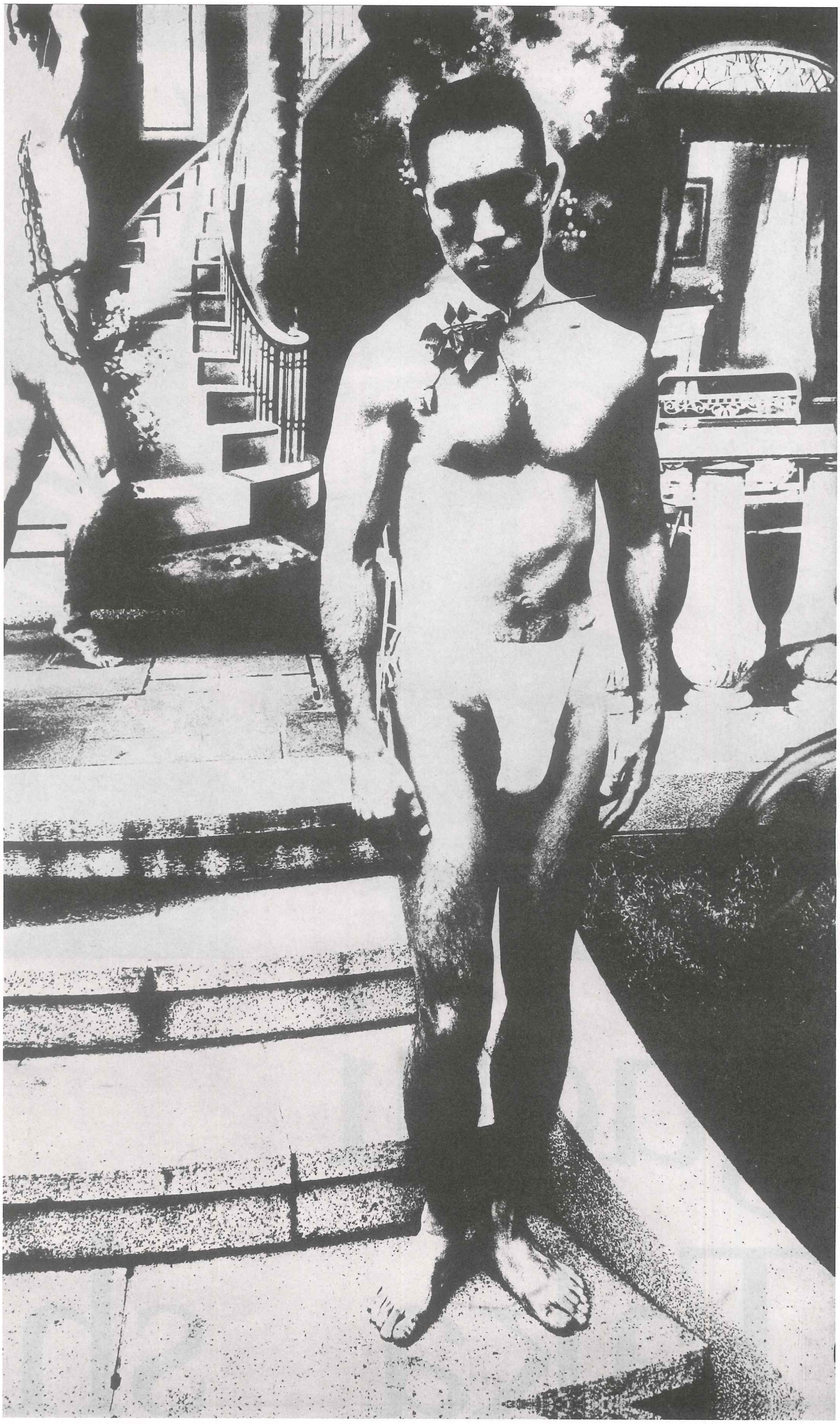
Hosoe held his first major solo exhibition "An American Girl in Tokyo" in 1956 and three years later, established the photo agency VIVO with the likes of Kawada Kikuji, Tomatsu Shomei and Narahara Ikko. A driving force of Japanese photography with his personal creative work, he won the Japan Photo Critics Association Newcomer's Award for his exhibition "Man and Woman" (1960), and produced a number of outstanding works including *Barakei* (Ordeal by Roses), his depiction of the aesthetic world of Mishima Yukio, and 'Kamaitachi', images of Butoh dancer Hijikata Tatsumi in rural Akita.

Hosoe has also been instrumental in the popularization and development of photography in Japan. He has received several awards including the Arts Encouragement Prize from the Ministry of Education, Science and Culture (1970), the Medal with Purple Ribbon (1998), and the Mainichi Art Award (2008).

His most well-known books are *Barakei* (1963), *Kamaitachi* (1969), *Eikoh Hosoe* (1986) and *Simon: A Private Landscape* (2012).

Hosoe Eikoh,
'Ordeal by Roses, #1', 1961 © Eikoh Hosoe
Courtesy of Akio Nagasawa Gallery, Tokyo

Hosoe Eikoh,
'Ordeal by Roses #29', 1961 © Eikoh Hosoe
Courtesy of Akio Nagasawa Gallery, Tokyo



Hosoe Eikoh

細江英公 | Hosoe Eikoh | 一九三三— | 來自山形縣米澤市的細江英公，一九五二年入讀東京寫真短期大學（東京工藝大學前身），期間與主持民主美術家協會的前衛藝術家瑛九交往甚密，並確立了他挑戰既定概念的藝術觀。

自大學畢業后，細江於一九五六年舉行首次個人展覽「東京的美國女孩」。一九五九年，他與川田喜久治、東松照明、奈良原一高等人合力創辦 VIVO 攝影代理所；憑藉其個人創作，成為日本攝影藝術的有力的推動力量。一九六〇年細江的個人展覽「男與女」榮獲日本寫真批評家協會「新人獎」。往後他的傑出作品不斷，包括描述三島由紀夫美學世界的《薔薇刑》，於秋田鄉村拍攝舞踏舞者土方巽的《鎌鼬》。

除了攝影師的本職工作，細江還致力於在攝影藝術的普及與發展上作出貢獻，並獲頒多個獎項：藝術選獎文部大臣賞（一九七〇）紫綬褒章（一九九八）每日藝術賞（二〇〇八）等。

《薔薇刑》（一九六三）《鎌鼬》（一九六九）《細江英公》（一九八六）《西蒙：一個私人景觀》（二〇一二），皆是細江最膾炙人口的攝影作品集。

Kurata Seiji, 'A tattooed man, Ikebukuro,
rooftop of the Bungeiza Street Building',
from the series 'Flash Up', 1975 © Seiji Kurata
Courtesy of Akio Nagasawa Gallery, Tokyo

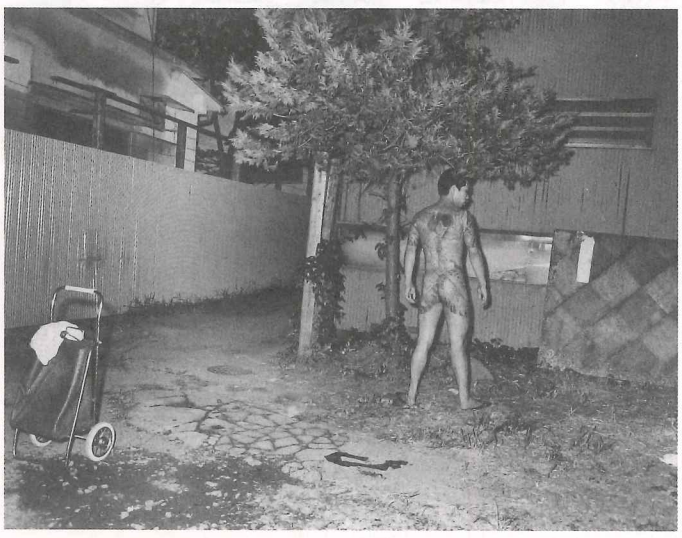
Kurata Seiji | 倉田精二 | 1948– | Born in Nihonbashi, Tokyo, Kurata Seiji graduated from the painting department of Tokyo National University of Fine Arts and Music and practiced photography under Morayama Daido in his photography school "WORKSHOP" in 1976.

In 1980, he won the 5th Kimura Ihei Award for his first photobook, *Flash Up: Street Photo Random Tokyo 1975-1979*. The series made a huge impact, featuring Tokyo's nightlife in the roaring '70s, with biker gangs, yakuza, right-wing activists, and hostesses at cabarets and nightclubs.

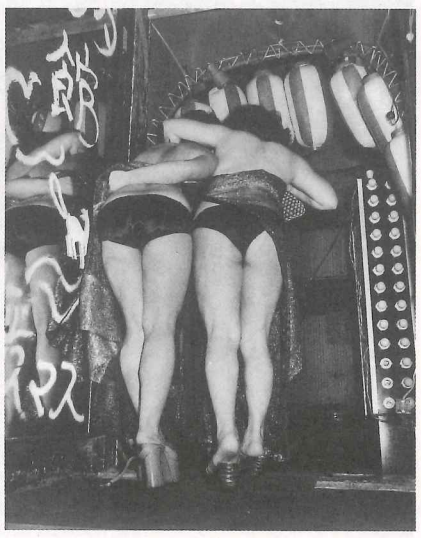
Kurata went on to publish two more books: *80's Family: Street Photo Random Japan* (1991), which was awarded the annual prize of the Photographic Society of Japan in 1992, and *Japan* (1999), which won the Kodansha Publishing Culture Award.

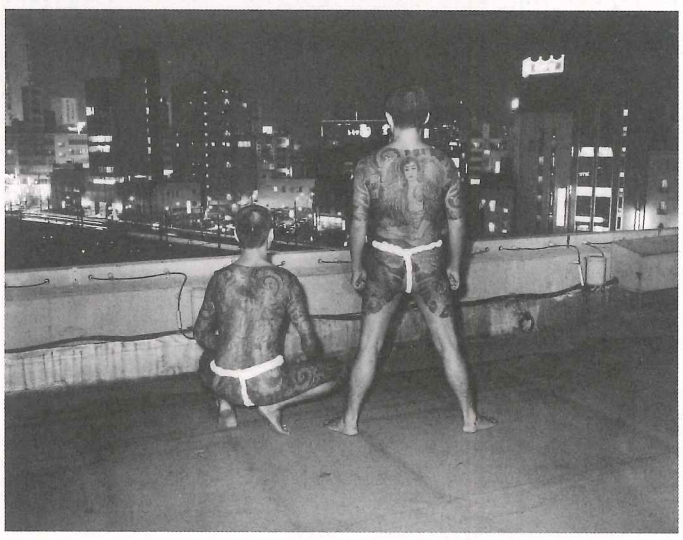
Solo exhibitions include "Street Photo Random Tokyo" (1979), "Tokyo: Theatrical Magalopolis" (1995), "Urban Landscape" (2008), and "Urban Landscape B&W" (2009).

Kurata Seiji, 'Untitled',
from the series 'Flash Up', 1975
© Seiji Kurata
Courtesy of Akio Nagasawa Gallery, Tokyo



Kurata Seiji, 'Sending the customers off in uniform,
Ikebukuro, carabet club at station north exit',
from the series 'Flash Up', 1975
© Seiji Kurata
Courtesy of Akio Nagasawa Gallery, Tokyo





Kurata Seiji, 'Untitled',
from the series 'Flash Up', 1975
© Seiji Kurata
Courtesy of Akio Nagasawa Gallery, Tokyo

Kurata Seiji

倉田精二 — Kurata Seiji — 一九四八—一倉田精二生於東京日本橋，一九七六年在東京藝術大學繪畫科畢業後，同年隨森山大道予其攝影學校「WORKSHOP」學習攝影。他的「Flash Up」系列，捕捉喧鬧的日本一九七〇年代，東京燈紅酒綠的夜生活人物：暴走族、黑幫、右翼激進分子、歌舞廳與俱樂部，震撼了當時的攝影界。

一九八〇年，倉田以首本攝影集《Flash Up：東京街頭隨拍一九七五—一九七九》榮獲「第五屆木村伊兵衛獎」。一九九二年以《八〇年代家庭：日本街頭隨拍》獲頒「日本攝影學會年度獎」。一九九九年又憑《日本》一書獲頒「第三十屆講談社出版文化獎攝影獎」。

其個人展包括，「東京街頭隨拍」(一九七九)「Tokyo: Theatrical Megalopolis」(一九九五)「城市景觀」(二〇〇八)及「城市景觀 B&W」(二〇〇九)等。

Moriyama Daido

Moriyama Daido | 森山大道 | 1938– | Born in Osaka, Japan, Moriyama Daido worked as an assistant for photographers Iwamiya Takeji and Hosoe Eikoh before going independent in 1964. He has published widely in many magazines and photography publications and in 1967, received a New Artist Award from the Japan Photo Critics Association for "Japan: A Photo Theater".

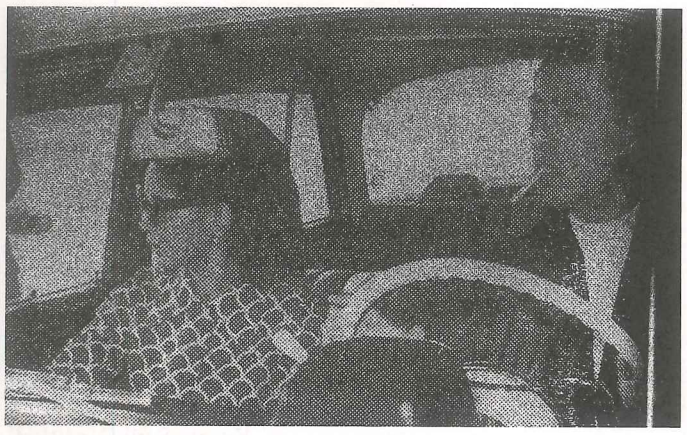
Between 1968 and 1970, he was involved in the photo fanzine *PROVOKE*, where his grainy, high-contrast images that came to be referred to as "are, bure, boke" (grainy, blurry, out-of-focus) made an impact on the photographic art world. Solo shows at New York's Metropolitan Museum of Art (1999) and the Fondation Cartier pour l'Art Contemporain in Paris (2016) further solidified his worldwide reputation. In 2012, Moriyama became the first Japanese to be awarded a Lifetime Achievement award at the 28th Annual Infinity Awards hosted by the International Center of Photography (ICP), and the 2012–2013 exhibition "William Klein + Daido Moriyama" at London's Tate Modern took the world by storm.

Moriyama Daido, 'SCANDALOUS', 1969
© Daido Moriyama Photo Foundation
Courtesy of Akio Nagasawa Gallery, Tokyo

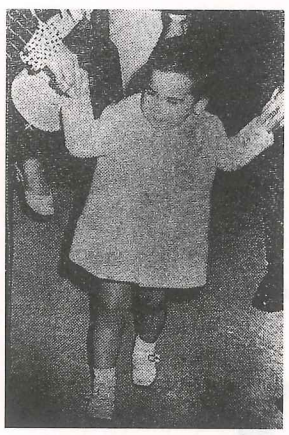
森山大道 | Moriyama Daido | 一九三八— | 出生於大阪府，一九六一年三月加入東松照明為成員的 VIVO 攝影代理所，可是 VIVO 解散在即，森山遂讓細江英公聘為副手，翌年協助細江拍攝描述三島由紀夫美學世界的《薔薇刑》。相繼擔任岩宮武二與細江英公的攝影助手後，森山於一九六四年開展他的個人事業成為獨立攝影師，常在駐日美軍基地橫須賀獵影，並與中平卓馬成為好友。

森山的攝影作品發表於眾多雜誌與攝影集上；一九六七年憑《日本劇場寫真帖》榮獲日本評論家協會「新人獎」。一九六八—七〇年，森山參與攝影同人雜誌《PROVOKE》的出版。他的粗微粒與高反差影像攝影風格，被喻為「粗糙、模糊、失焦」美學，對攝影界造成強烈的衝擊，引起了莫大的迴響。

紐約大都會藝術博物館的「流浪犬」個人巡迴展覽（一九九九），與巴黎卡地亞基金當代藝術博覽會的個人展覽（二〇〇三），皆讓森山的藝術生涯更上層樓，於世界舞台享負盛名。二〇一二年森山獲紐約國際攝影中心主辦的「第二十八屆無限獎」頒發「終身成就獎」，為日籍攝影師獲此殊榮的第一人。二〇一二—二〇一三年，「威廉．克萊因 × 森山大道」聯合回顧展於倫敦泰特現代藝術館舉行，委實是風靡全球的兩位攝影大師聯袂展演一決勝負的盛會。

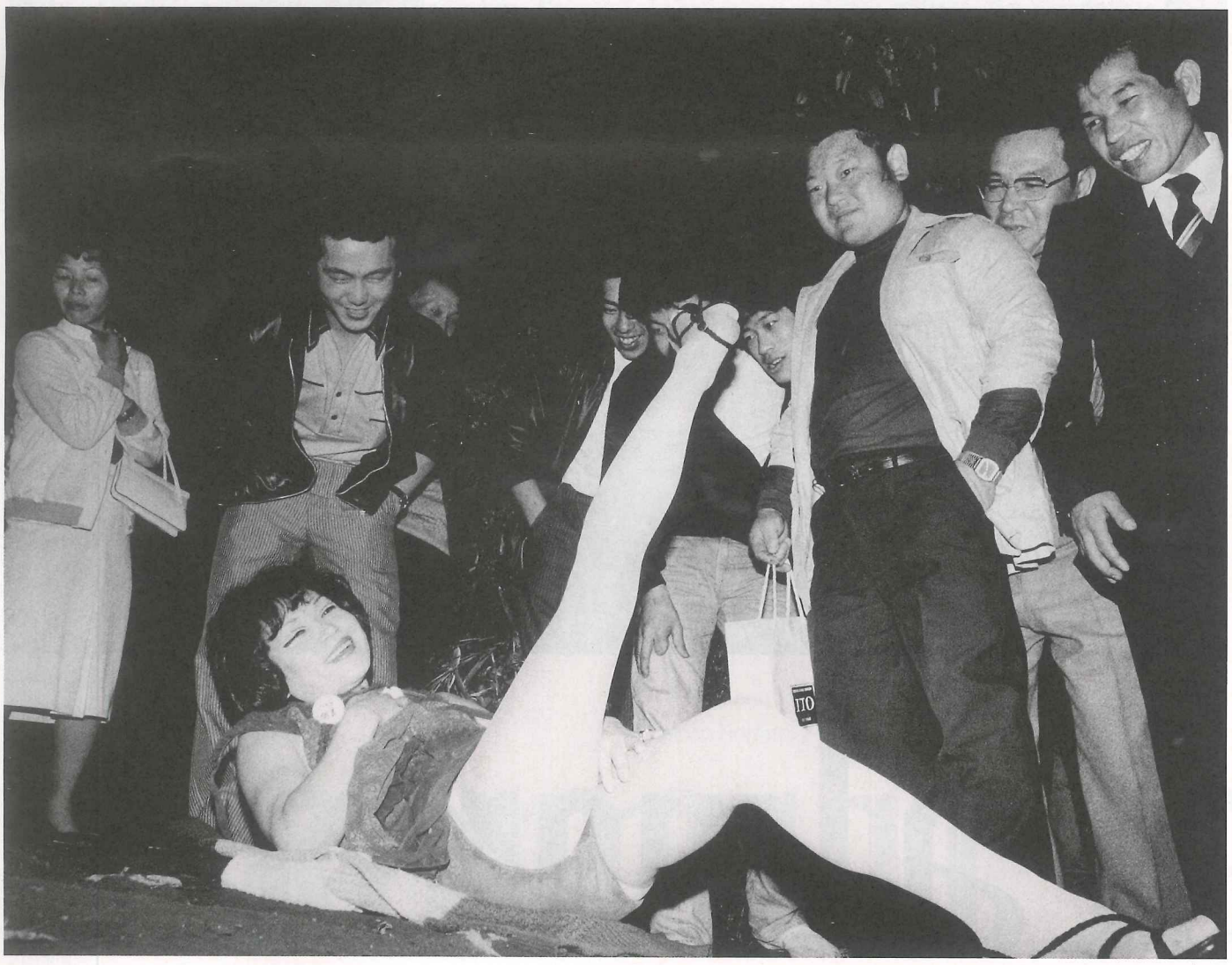


Moriyama Daido, 'SCANDALOUS', 1969
© Daido Moriyama Photo Foundation
Courtesy of Akio Nagasawa Gallery, Tokyo



Moriyama Daido, 'SCANDALOUS', 1969
© Daido Moriyama Photo Foundation
Courtesy of Akio Nagasawa Gallery, Tokyo

Naito Masatoshi, 'Tokyo #06', 1971 © Masatoshi Naito
Courtesy of Mark Pearson



Naito Masatoshi

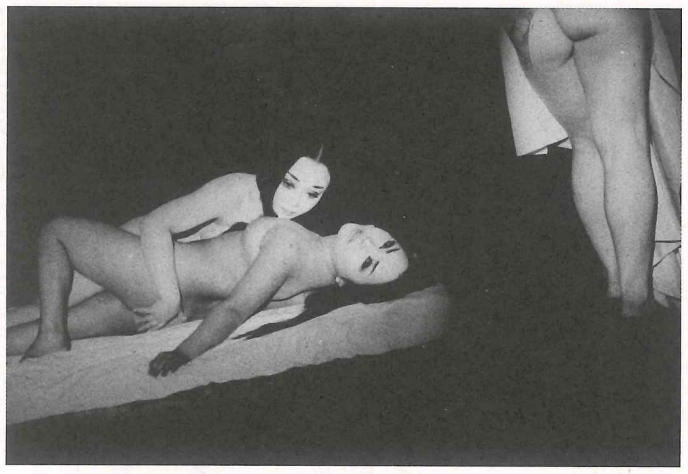
Naito Masatoshi | 内藤正敏 | 1938– | Born in Tokyo, Naito Masatoshi's formative experience as a photographer was an encounter with the *sokushinbutsu* (a Buddha in this very body) culture in Mount Yudono, Yamagata prefecture at age 25. This deepened his interest in Shugendo, and in 1966, he joined the Haguro mountain priests' ascetic practices and began to study the folk beliefs of the Tohoku region and published several photography books, *Baba: Tohoku no Minkan Shinko* (*The Old Women: The Folk Religion in Tohoku*, 1979), *Dewa-sanzan to Shugen* (*Three Mountains of Dewa and Shugen*, 1982), *Tono Monogatari* (*Tales of Tono*, 1983), and *Tokyo: A Vision of its Other Side 1970-1985* (1985, Photographic Society of Japan Annual Award).

He developed his unique style of photography, pointing the camera's flash into darkness, the results of which have been published internationally. Naito has also published widely on folklore, sharing his diverse perspectives and unconventional ideas: Tohoku and Edo/Tokyo, natural and urban environments, and science and religion; these books include *Miira shinko no kenkyu* (*Study of the Mummy Faith*, 1974), *Shugendo no seishin uchu* (*The spiritual cosmos Of Shugendo*, 1991), and *Tono monogatari no genfukei* (1994).

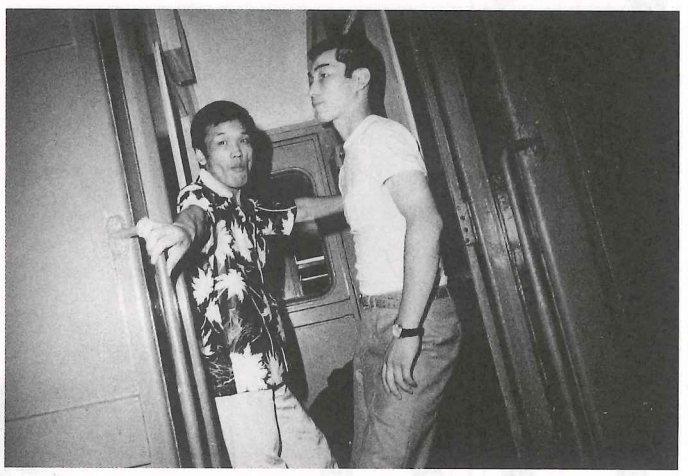
Naito Masatoshi, 'Tokyo #14', 1971
© Masatoshi Naito / Courtesy of Mark Pearson

內藤正敏 | Naito Masatoshi | 一九三八—一生於東京，二十五歲時在山形縣湯殿山拍攝時，遇見「即身成佛」僧人的不腐真身遺骸，加深了他對修驗道的興趣，最終於一九六六年參加了羽黑山僧侶的禁慾修行。在建立獨特個人攝影風格的同時，內藤開始重點研究東北地區的民間風俗信仰。攝影集包括《婆：東北之民間信仰》（一九七九）《出羽三山與修驗》（一九八二，第二屆達蒙獎）《遠野物語》（一九八三）和《東京城市的黑暗幻覺一九七〇—一九八五》（一九八五，日本攝影協會年度獎）。

內藤以鎂光燈指向黑暗的獨特個人攝影風格引起了廣泛關注，其創作成果也於日本和國外發表。以「東北與江戶／東京」，「自然與城市環境」，「科學與宗教」等為對照主題，內藤還出版了無數許多著作，反映他作為民俗學家的多元視角和非傳統觀念，包括《木乃伊信仰的研究》（一九七四）《修驗道的精神宇宙》（一九九一）和《遠野物語原始風景》（一九九四）。



Naito Masatoshi, 'Tokyo #09', 1971
© Masatoshi Naito / Courtesy of Mark Pearson



Naito Masatoshi, 'Tokyo #10', 1971
© Masatoshi Naito / Courtesy of Mark Pearson

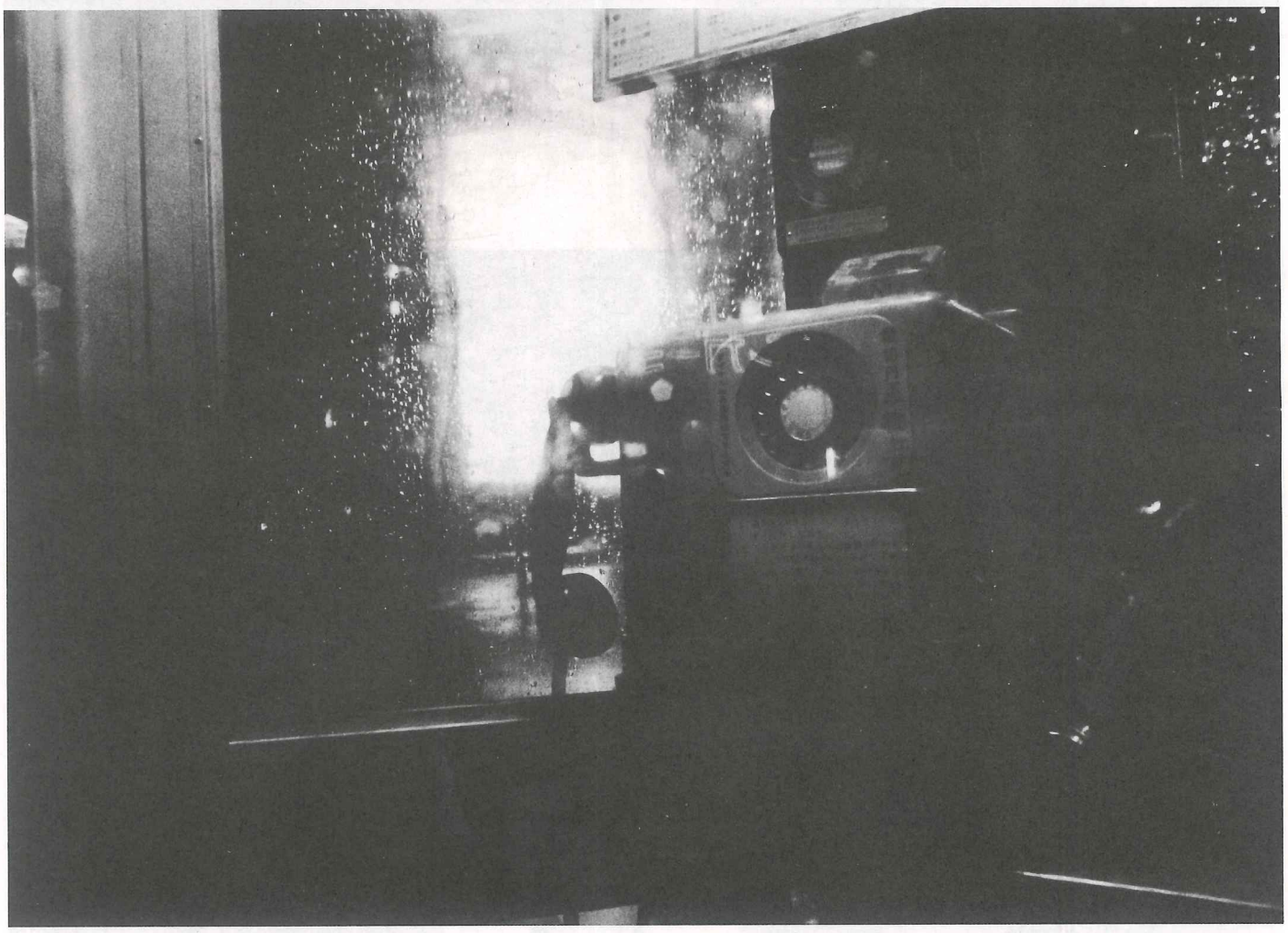
Nakahira Takuma | 中平卓馬 | 1938–2015 | Born in Tokyo, Nakahira Takuma graduated from the Spanish Department of Tokyo University of Foreign Studies before working for the magazine, 'Contemporary Eye'. In the mid-1960s, he began publishing essays on photography and film in various magazines and about the same time, started taking photographs.

Nakahira co-founded a quarterly coterie magazine, *PROVOKE*, subtitled "Provocative Materials for Thought" with Takil Koji, Takanashi Yutaka, and Okata Takahiko, with Moriyama Daido contributing to the second and third issues. *PROVOKE's* grainy, blurry and unfocused photographs moved away from established aesthetics and conventions, making a strong impact on Japan's art world. A few years after the publication of the photo book 'For a Language to Come' in 1970, Nakahira critically re-examined his previous photographs in the 1973 collection of writings *Why an Illustrated Botanical Dictionary?*. In November 1977, immediately after the publication of the seminal book *Duel on Photography*, which coupled Nakahira's essays with photographs by Shiniyama Kishin, Nakahira was struck with an illness that brought him near death. Though tormented with memory loss and aphasia, Nakahira gradually recovered and started taking photographs once more.

In the 1980s, he published two books of photography, *A New Gaze* and *Adieu à X*, and in 2002, *Hysteric Six: Nakahira Takuma*. In 2003, the large-scale retrospective "Nakahira Takuma: Degree Zero –Yokohama" was held at the Yokohama Museum of Art with more than 800 photographs from his formative period of the 1960s to 2003; the work received significant attention as did his 2013 solo exhibition, "Circulation: Date, Place, Events" in New York City at Yossi Milo Gallery. Nakahira Takuma passed away on 1 September, 2015.

In 2017, the Art Institute of Chicago exhibited his previous works from the 7th Paris Biennial in a show titled "Circulation" which aura gallery (now renamed Each Modern) also exhibited in the same year. Nakahira's essays have been translated and published internationally.

Nakahira Takuma, 'For a Language to Come', 1970
© Gen Nakahira
Courtesy of Each Modern, Taipei



Nakahira Takuma, 'For a Language to Come', 1970
© Gen Nakahira
Courtesy of Each Modern, Taipei

Nakahira Takuma

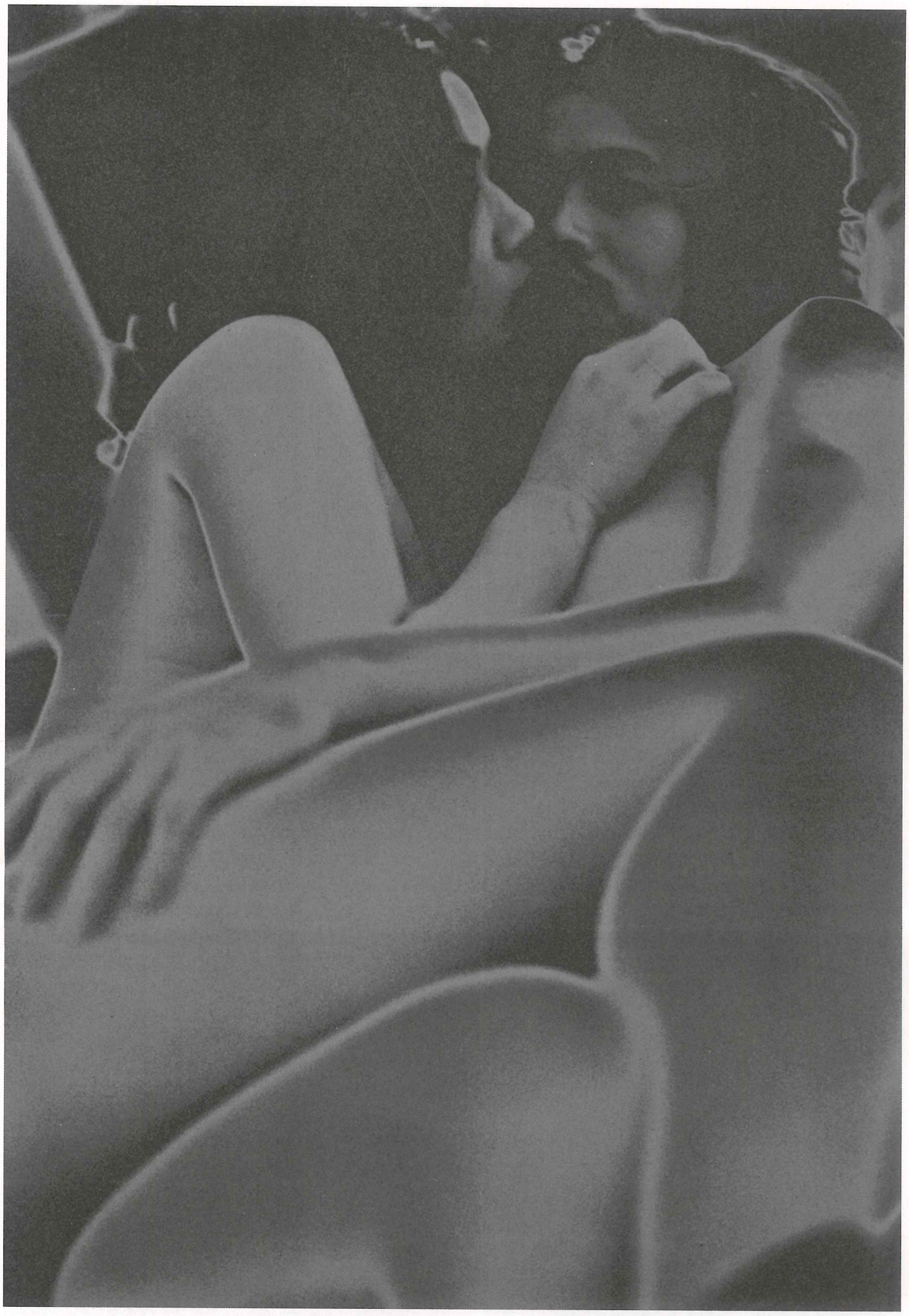
中平卓馬 | **Nakahira Takuma** | 一九三八—二〇一五 | 中平卓馬生於東京，東京外國語大學西班牙語學系畢業後加入出版社工作，擔任雜誌《現代之眼》編輯。自一九六〇年代中葉，他便開始在不同雜誌發表關於攝影與電影的評論，也就在同時期開始攝影工作。

中平與高梨豐、多木浩二、岡田隆彥創辦「致思考的挑釁性素材」的攝影同人誌《PROVOKE》（森山大道於第二期加入）。當時，《PROVOKE》從既有美學中逃逸出來的粗劣、搖晃、失焦的影像特質，對日本攝影界造成極大的震撼。一九七〇年，他發表了攝影集《為了該有的語言》。

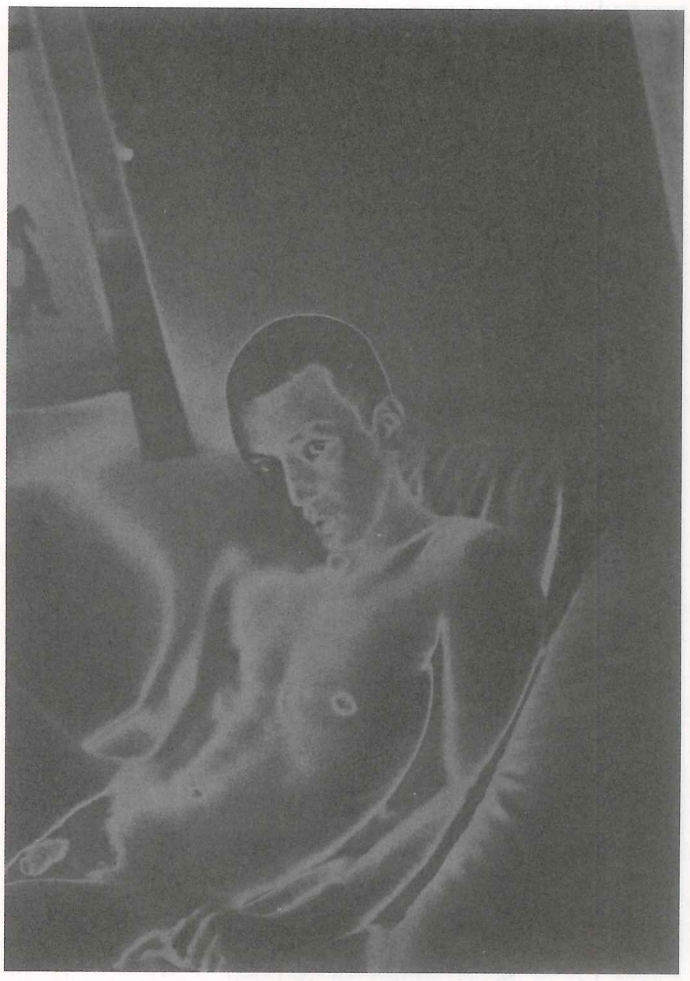
然而很快，中平在一九七三年出版評論集《為何是植物圖鑑》中，批判地檢視他之前所有的攝影創作。與篠山紀信共同出版《決鬥寫真論》後不久的一九七七年十一月，他陷入了幾乎致死的疾病當中。儘管遭受失憶與失語的折磨，中平逐漸康復並繼續開始攝影。

一九八〇年代，中平出版了兩本關於一九七八年後的作品《嶄新的凝視》與《Adieu à X》，隨後於二〇〇二年出版《Hysteric Six：中平卓馬》。二〇〇三年，中平卓馬大型回顧展「中平卓馬：原點復歸—橫濱」於橫濱美術館舉辦，展出近八百件中平創作旺盛時期的攝影作品，中平也重新獲得世人關注。二〇一三年，「循環：日期、場所、行為」個展於紐約 Yossi Milo 畫廊展出。二〇一五年九月一日，中平卓馬過世。

二〇一七年一月，芝加哥美術館再現他在一九七一年巴黎青年雙年展的展覽「循環」計畫，同年亦安畫廊．台北（現亞紀畫廊）策劃了他逝後首次個展。中平的攝影評論集近來由台灣、中國、西班牙等多地翻譯出版。



Nomura Sakiko, 'Another Black Darkness #50_B', 2009
© Sakiko Nomura / Courtesy of Akio Nagasawa Gallery, Tokyo



Nomura Sakiko | 野村佐紀子 | 1967– | Born in Shimonoseki, Yamaguchi, Japan, Nomura graduated from Kyushu Sangyo University (Fine Arts, Photography and Imaging Arts) and became Nobuyoshi Araki's disciple in 1991. Following her first solo exhibition "Clock Without Hand" in 1993, she participated in numerous acclaimed exhibitions, in Tokyo and throughout Asia and Europe. After winning the New Figure Encouragement Prize at Photo City Sagamihara in 2013, she has become a leading international photographer. Her books include *Hadaka no jikan* (*Naked Time*, 1997), *Ai no jikan* (*Time of Love*, 2000), *Kuroneko* (*Black Cat*, 2002), *Yakan Hikou* (*Night Flight*, 2008), *Kuroyami* (*Black Darkness*, 2008), *Nude / A Room / Flowers* (2012) and *Another Black Darkness* (2016).

Nomura also received significant international acclaim with the group exhibition "Another Language" in France (2015).

Nomura Sakiko,
'Another Black Darkness #44_A', 2009
© Sakiko Nomura
Courtesy of Akio Nagasawa
Gallery, Tokyo

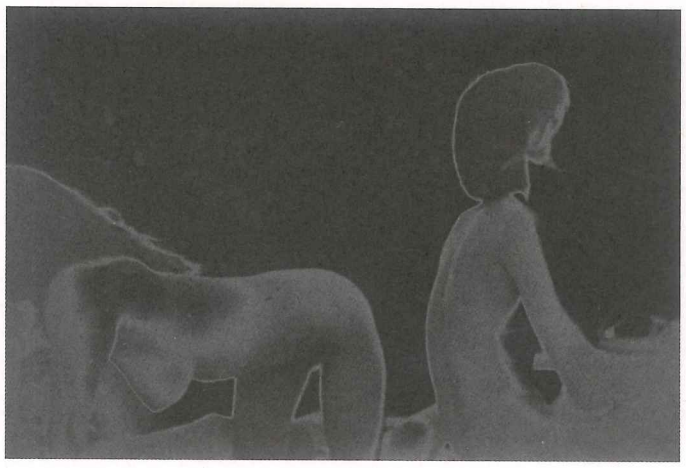
Nomura Sakiko

野村佐紀子 — **Nomura Sakiko** — 一九六七— 出生於山口縣下關市，一九九〇年畢業於九州產業大學美術學院攝影及影像藝術系。

一九九一年師從荒木經惟成為其弟子。一九九三年舉行首次個人展覽「沒有指針的時鐘」後，野村參與了很多主要在東京，以及在歐洲和亞洲展出的個展和群展，獲得了高度稱譽。繼二〇一三年獲頒「相模原市攝影獎新人獎」後，野村是目前最受矚目的攝影師之一。

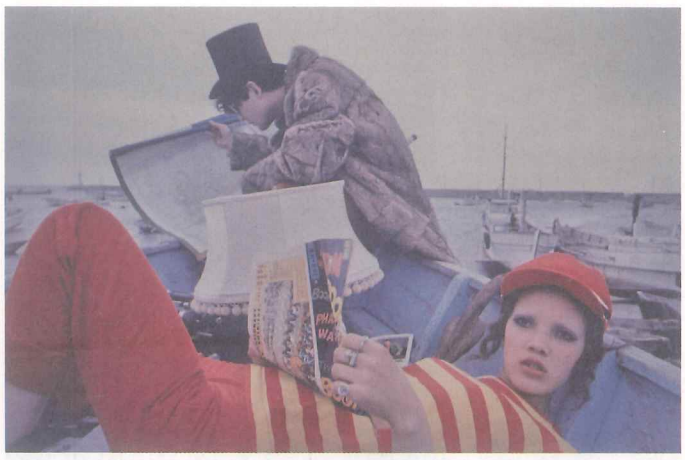
野村出版攝影集包括《裸的時間》(一九九七)《愛的時間》(二〇〇〇)《黑貓》(二〇〇二)《夜間飛行》(二〇〇八)《Black Darkness》(二〇〇八)《Nude / A Room / Flowers》(二〇一二)和《另一個黑暗的黑暗》(二〇一六)。

二〇一五年，野村攝影作品參展法國阿爾勒國際攝影節「另一種語言」單元，獲得世界各地觀者讚賞。



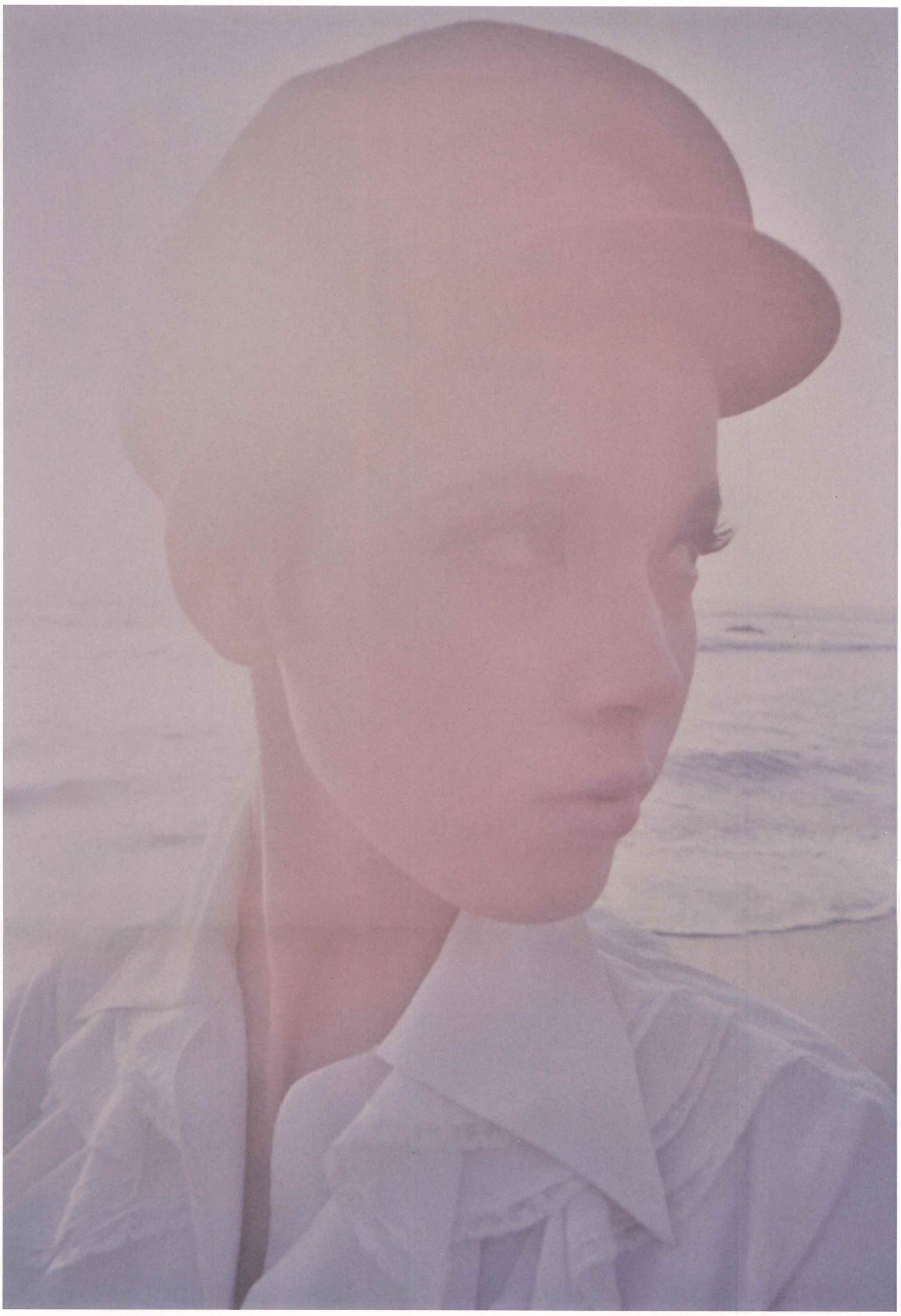
Nomura Sakiko, 'Another Black Darkness #04', 2009
© Sakiko Nomura / Courtesy of Akio Nagasawa Gallery, Tokyo

Nomura Sakiko, 'Another Black Darkness #07', 2009
© Sakiko Nomura / Courtesy of Akio Nagasawa Gallery, Tokyo



Sawatari Hajime

Sawatari Hajime, 'Kinky #06', 1968
© Hajime Sawatari
Courtesy of Akio Nagasawa Gallery, Tokyo



Sawatari Hajime,
'Kinky #09', 1968 © Hajime Sawatari
Courtesy of Akio Nagasawa Gallery, Tokyo

Sawatari Hajime | 澤渡朔，沢渡朔 | 1940– | Born in Hongo, Tokyo, Sawatari Hajime began to publish his photography as an art student at Nihon University. Upon graduation, he worked at the Nippon Design Center and in 1966, became a freelance photographer, with a focus on fashion. He has published numerous fashion-related works in magazines such as *Camera Mainichi* and continues to work in the field.

Sawatari's books include *Nadia: Forest Sprite* (1973), masterly photographs of an Italian fashion model, 'Alice' (1973) inspired by *Alice in Wonderland, Taste of Honey* (1990), *60's and 60's 2* (2001), and *Kinky* (2009). He has exhibited at Ginza Wacoal Hall, the National Museum of Modern Art, Tokyo, and at various institutions across Japan.

澤渡朔 | Sawatari Hajime・沢渡朔 | 一九四〇— 澤渡朔生於東京本鄉。在日本大學藝術學院攝影系就讀時，已開始發表攝影作品。一九六六年，結束日本設計中心的工作後，正式成為自由攝影師，並一直於《每日攝影》等無數時裝雜誌上刊載作品至今。

在澤渡的創作生涯中，其代表作品包括，一九七三年受《愛麗絲夢遊仙境》啟發的「女孩愛麗絲」和同年創作、旨在呈現意大利時裝模特兒納迪亞主題的「納迪亞」。自此以後，一直活躍於攝影界前線。攝影集包括《納迪亞森林精靈》(一九七三)《女孩愛麗絲》(一九七三)《蜜之味》(一九九〇)《六〇年代》與《六〇年代II》(二〇〇一)《另類情趣》(二〇〇九)。

澤渡的攝影作品曾在許多機構會場展出，包括銀座華歌爾廳和東京國立現代藝術博物館。

Sawatari Hajime, 'Kinky #07', 1968 © Hajime Sawatari
Courtesy of Akio Nagasawa Gallery, Tokyo

Sawatari Hajime, 'Kinky #05', 1968 © Hajime Sawatari
Courtesy of Akio Nagasawa Gallery, Tokyo

SPEW,
'Mother 01_02', 2017
© SPEW
Courtesy of
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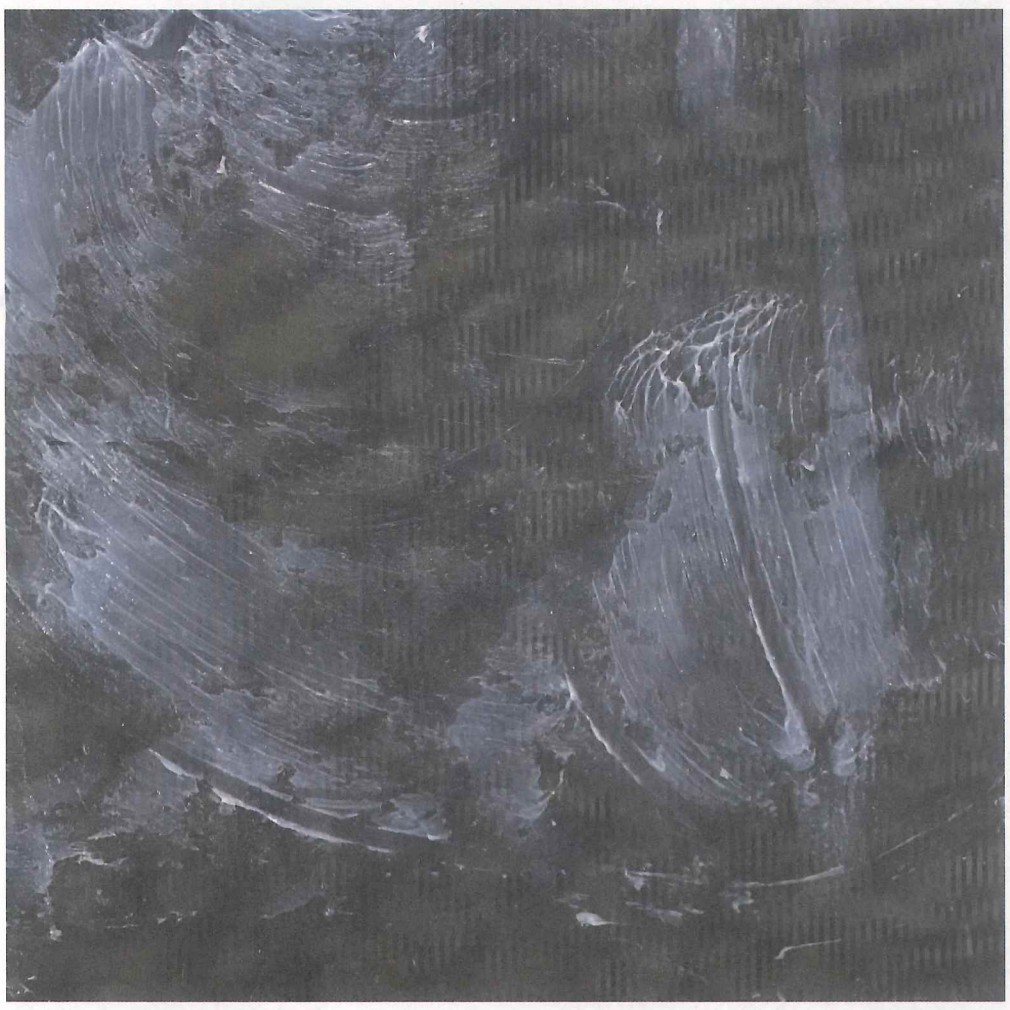
Tokyo

SPEW,
'Mother 01_03', 2017
© SPEW
Courtesy of
Akio Nagasawa Gallery,
Tokyo



SPEW

SPEW | 日本新生代攝影三人組，於二〇一六年成立，從事的創作活動有攝影集出版、行為藝術、裝置及其他攝影相關活動。展覽有「I feel like mother of the world」(二〇一八)「Give me air」(二〇一七)及「Mother」(二〇一七)

横田大輔 | **Yokota Daisuke** | 一九八三— | 生於日本埼玉縣，畢業於日本攝影學院，是最受讚譽的年輕藝術家之一。作品被視為屬於激進性，探索攝影與記憶的關係，還常採用反響和回聲的意念。他的創作手法之一，是於沖曬過程中重複修飾同一照片以引發意料之外的效果，藉此創造出不可複製的絕對獨一無二的作品。
橫田實驗無數，經常於數位與模擬攝影之間遊走，善混合兩者技巧。二〇一三年在阿姆斯特丹攝影美術館舉行個人展；二〇一五年參與法國阿爾勒國際攝影節「Discovery Award」展覽「Another Language」；二〇一六年，獲頒阿姆斯特丹攝影美術館「保羅赫夫獎」。

宇田川直寬 | **Utagawa Naohiro** | 一九八一— | 中央大學法律系畢業。個人展覽有「Pipe-chan, People-chan」(二〇一八)「Assembly」(二〇一七)7Days aru / iru-koto」(二〇一六)「Table Top」(二〇一四)攝影集有《日常》(二〇一三)。二〇一五年入圍「Foam Talent Call」，二〇一三年佳能新世紀攝影優秀作品獎，以及入圍二〇一三年第八屆「1_WALL」攝影展。

北川浩司 | **Kitagawa Koji** | 一九七三— | 生於日本大阪，曾於影樓工作，作品廣泛發表於雜誌上。二〇〇一年起成為自由攝影師，專注於製作攝影集及參海與外書展。個人攝影集《Hello》入圍二〇一四年「Unseen Dummy Book Award」

SPEW, 'Mother 04_03', 2017 © SPEW
Courtesy of Akio Nagasawa Gallery, Tokyo

SPEW | Formed in 2016, this group of three Japanese photographers collaborate on publications, performance art, installations and other photography-based activities under the name SPEW. Selected exhibitions include "I feel like mother of the world" (2018), "Give me air" (2017) and "Mother" (2017).

Yokota Daisuke | 横田大輔 | 1983– | Born in Saitama, Japan, Yokota graduated from the Nippon Photography Institute, and is one of Japan's most highly acclaimed young artists. His work is seen as radical, exploiting the relationship between photography and memory, and often using the idea of reverberation and echo. His practice includes repeatedly manipulating an image, introducing accidents during the development process to create an analog, resolutely singular work. He also multiplies his experiments, shifting between digital and analog, and mixing techniques. In 2013, he had a solo exhibition at FOAM in Amsterdam, and in 2015, participated in "Another Language" at Discovery Award Rencontres d'Arles in France. In 2016, he won FOAM Paul Huf Award.

Utagawa Naohiro | 宇田川直寬 | 1981– | Utagawa graduated from the law department of Chuo University. His solo exhibitions include "Assembly" (2017), "7Days aru / irukoto" (2016), "Table Top" (2014). In 2013, he published '*DAILY* (SPACE CADET)'. He has won several awards, such as Foam Talent Call (2015), Canon New Cosmos of Photography Honorable Mention (2013), and was a finalist in The 8th "1_WALL" Photography Exhibition (2013).

Kitagawa Koji | 北川浩司 | 1973– | Born in Osaka, Kitagawa has worked in a photography studio, published widely in magazines, and since 2001, has been a freelance photographer concentrating on making photobooks and participating in international book fairs. His book '*Hello*' was shortlisted for the Unseen Dummy Book Award (2014).

Suda Issei

Suda Issei | 須田一政 | 1940– | Born in Tokyo, Suda Issei graduated from the Tokyo College of Photography in 1962. He began working as an in-house photographer for Terayama Shuji's experimental theatre troupe "Tenjo Sajiki" in 1967, and in 1971, went freelance. The 1976 Newcomer's Award from the Photographic Society of Japan for his exhibition "Fushi Kaden" catapulted him into the limelight, followed by two other significant accolades: the 1983 Photographic Society of Japan's Annual Award for his "Monogusa Syui" exhibition and the 1st Domestic Photography Award at Higashikawa for "Nichijo no danpen" (1985). In 1997, his book *Human Memory* received several awards including the Domon Ken Prize, and in 2013, he held a large-scale retrospective exhibition "Nagi no hira – fragments of calm" at the Tokyo Photographic Art Museum.

Publications include *Fushi Kaden* (1978) also with a definitive edition in 2012, *Waga Tokyo 100* (1979), *Akai Hana – Scarlet Bloom* (2000), and *Anonymous Men and Women* (2013). His recent photography exploring moments between reality and non-reality has been well-received in Japan and abroad.

Suda Issei, 'Waga Tokyo 100 #23', 1977
© Issei Suda. Courtesy of Akio Nagasawa Gallery, Tokyo

須田一政｜**Suda Issei**｜一九四〇—｜生於東京，一九六二年畢業於東京綜合寫真專門學校，一九六七年正式擔任寺山修司實驗劇團「天井棧敷」的駐團攝影師。一九七一年成為自由攝影師；一九七六年以〈風姿花傳〉獲頒「日本攝影協會新人獎」而嶄露頭角；一九八三年，以攝影展「物草拾遺」獲頒「日本攝影協會年度獎」；一九八五年，以攝影展「日常碎片」獲頒「第一屆東川獎攝影獎」；一九九七年，攝影集《人類記憶》獲得了許多獎項，包括「第十六屆達蒙獎」。二〇一三年於東京都寫真美術館舉辦了大型回顧展「平靜的片段」。

須田的鏡頭，因捕捉了存在於現實與非現實之瞬間，作品近年在本土與海外均享有盛譽。其主要攝影作品集有《風姿花傳》（一九七八）《我的東京一〇〇》（一九七九）《紅色花朵》（二〇〇〇）《風姿花傳》（終極版，二〇一二）與《無名的男女》（二〇一三）。

Tomatsu Shomei, 'Oh! Shinjuku', 1969
© Shomei Tomatsu - INTERFACE

Tomatsu Shomei, 'Oh! Shinjuku', 1969
© Shomei Tomatsu - INTERFACE

Tomatsu Shomei

東松照明 | Tomatsu Shomei | 一九三〇—二〇一二生於愛知縣，就讀愛知大學期間已潛心攝影，畢業後移居東京，開展他的個人事業——擔任岩下書店岩波寫真文庫攝影師。一九五九年，東松與細江英公、奈良原一高合力創辦 VIVO 攝影代理所；一九七四年，與森山大道、荒木經惟開設「工作室」攝影學校；繼後東松高踞二次大戰後日本攝影界的領導地位。

東松的作品〈佔領〉系列，聚焦於美軍基地週遭的人物與景觀；〈長崎十一點零二分〉（一九六六）以一系列照片紀念長崎市遭受原子彈轟炸，作品展示了攝影師對時代標記敏銳的觀察，同時探索攝影藝術的可能。

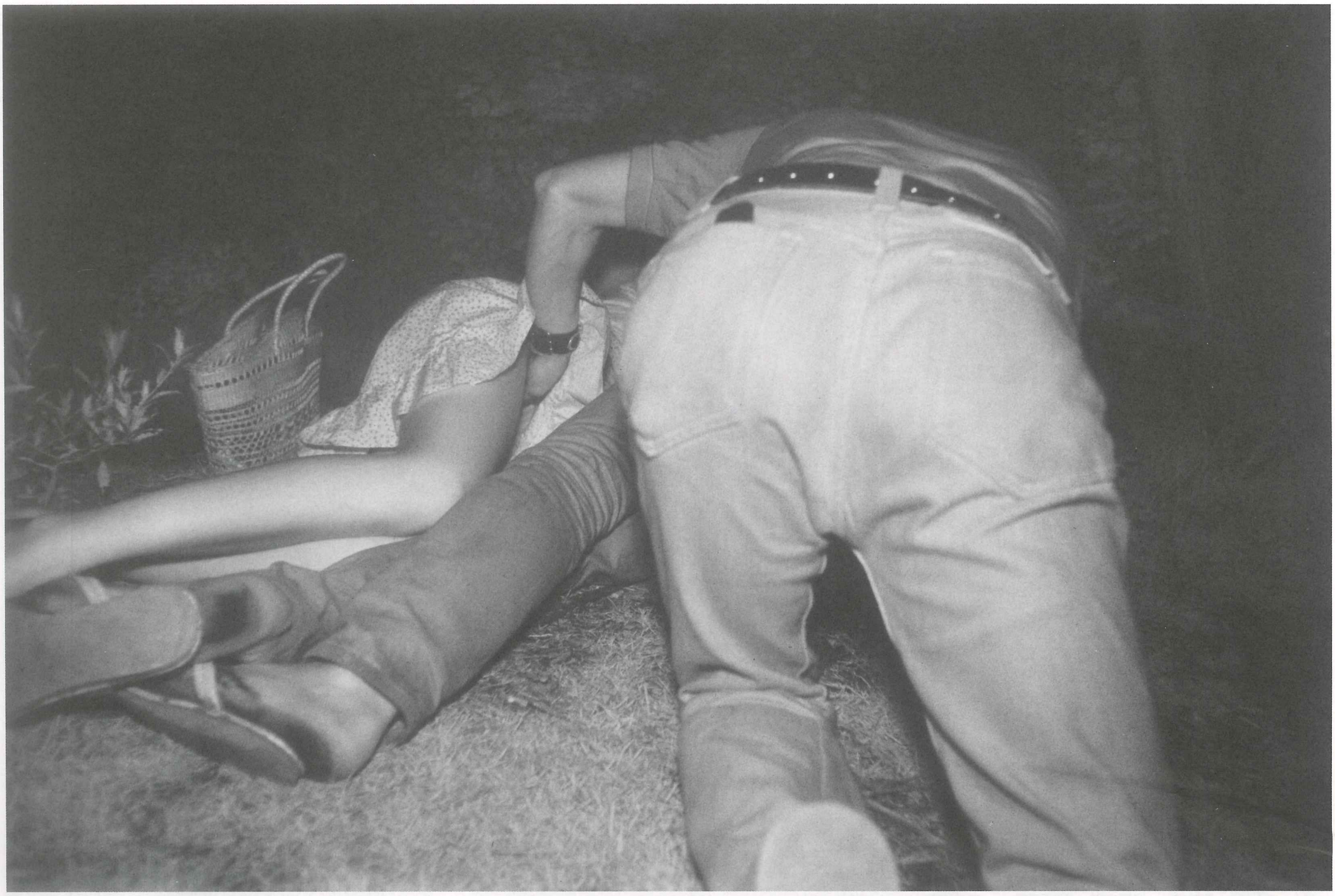
一九六九年東松首次踏上沖繩拍攝，其拍攝興趣的焦點從美軍基地的記錄逐漸轉移至豐沃的自然景觀與風土人情習俗的呈現，成果收錄於一九七五年出版的攝影集《太陽的鉛筆》。自一九九九年起東松長駐長崎與沖繩兩地，持續攝影藝術的追求，創作力充沛。

東松主要的個人展覽有「日本列島編年史－東松照明的五十年」（東京都寫真美術館，一九九九）「東松照明一九七二—二〇〇二年照片展覽」（東京都國立現代美術館，二〇〇三）「攝影家．東松照明全創作」（名古屋市美術館，二〇一一）；日本國外的展覽經驗豐富，如二〇〇四年於三藩市現代藝術博物館開幕的「東松照明：國之皮」，之後於美國、歐洲各地巡迴展出至二〇〇七年。

二〇一二年，東松因肺炎病逝。

Tomatsu Shomei | 東松照明 | 1930–2012 | Born in Aichi, Japan, Tomatsu Shomei graduated from Aichi University and soon after moved to Tokyo, where his career as a photographer began with Iwanami Shashin Bunko. In 1959, Tomatsu established the agency "VIVO" with the likes of Ikko Narahara and Eikoh Hosoe, was involved in the "WORKSHOP" photography school founded together with Daido Moriyama and Nobuyoshi Araki in 1974, and went on to become a leading figure in post-war Japanese photography. The 'Senryo' (Occupation) series focusing on people and landscapes in and around military bases and the '11:02 NAGASAKI' (1966) series commemorating the atomic bombing there demonstrate his sharp observations of society and explore the possibilities of photography.

Following a trip to Okinawa in 1969, Tomatsu shifted his focus away from military bases to expressions of nature and people, and published the photo book 'Taiyo no enpitsu' (*Pencil of the Sun*) (1975). After 1999, when he lived between Nagasaki and Okinawa, he actively pursued his photography and held several solo exhibitions in Japan and abroad, namely "Traces: 50 Years of Tomatsu's Work" at Tokyo Metropolitan Museum of Photography (1999), "Tomatsu Shomei no shashin 1972-2002" at The National Museum of Modern Art, Kyoto (2003), "Tomatsu Shomei: Photographs" at Nagoya City Art Museum (2011), and "Shomei Tomatsu: Skin of the Nation", which opened at the San Francisco Museum of Modern Art in 2004 and toured the United States and Europe until 2007. He died of pneumonia in 2012.



Yoshiyuki Kohei, 'Untitled #29',
from the series 'The Park', 1971 © Yoshiyuki Kohei
Courtesy of Akio Nagasawa Gallery, Tokyo

Yoshi Kohei

Yoshiyuki Kohei | 吉行耕平 | 1946– | Born in Hiroshima, Yoshiyuki Kohei first came to national attention with a series of infrared photographs of couples and voyeurs gathering in parks by night, published in *Weekly Shincho* in 1972. He started working as an in-house photographer for a British news agency in 1974, went freelance in 1978, and took on work for several magazines such as *Focus and Shashin Gendai*.

Yoshiyuki's first significant solo exhibition "*Koen* (*Park*)" was held at Komai Gallery in 1979. In 2007, his exhibition "The Park" at New York's Yossi Milo Gallery featured new prints of photographs contained in the book *Dokyumento: Koen* (*Document: Park*), kicking off a string of further solo shows around the world. Collections of his work are held in numerous museums including the Museum of Modern Art, New York, the San Francisco Museum of Modern Art, and the Metropolitan Museum of Art, New York. Books include *Dokyumento: Koen* (1980), *Sekigai Kosen* (Infrared Light) (1992), and *The Park* (2007).

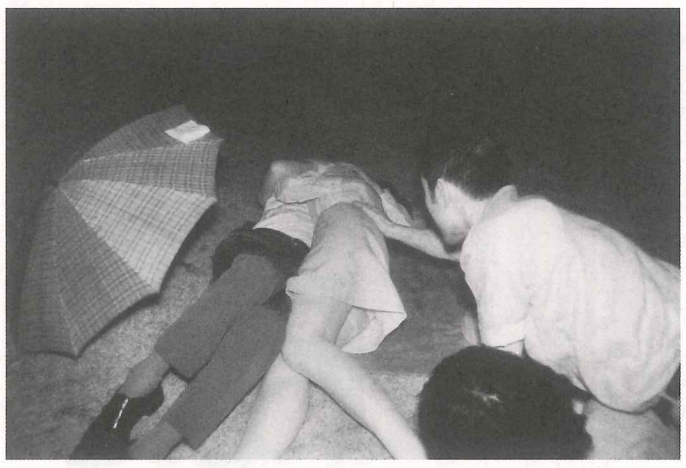
Yoshiyuki Kohei, 'Untitled #31',
from the series 'The Park', 1971 © Yoshiyuki Kohei
Courtesy of Akio Nagasawa Gallery, Tokyo

shi

吉行耕平 | **Yoshiyuki Kohei** | 一九四六— | 一生於廣島。一九七二年於《週刊新潮》上發表以紅外線底片和加裝濾色片的閃光燈拍攝、夜間於公園匯聚的一群窺淫癖者窺探情侶的一系列照片，引起了轟動。一九七四年起，吉行為一英國新聞機構擔任全職攝影師，直至一九七八年轉為自由攝影師，主要為《Focus》及《Shashin Gendai》等雜誌工作。

一九七九年吉行在 Komai Gallery 舉行首度個展「公園」，二〇〇七年在紐約 Yossi Milo 畫廊舉辦的個展「公園」，展出了攝影集《檔案．公園》中的新作品，並為其後期一系列世界巡展拉開了序幕。

吉行的作品為許多博物館收藏，其中包括紐約現代藝術博物館、三藩市現代藝術博物館和大都會藝術博物館。攝影集有《檔案．公園》(一九八〇)《赤外光線》(一九九二)及《公園》(二〇〇七)



Yoshiyuki Kohei, 'Untitled #16', from the series 'The Park', 1971 © Yoshiyuki Kohei
Courtesy of Akio Nagasawa Gallery, Tokyo

yuki

Hamaguchi Takashi, 'August 7, 1977, Narita Demonstration, Narita, Chiba | Radical students supported the protest against the construction of Narita airport', 1977/1978
© Takashi Hamaguchi
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挑發 ヒベ (プロヴォーク)外
Provoke&Beyond

Provoke the Age, the Acts:
50 Years' Quest for a Language to Come
October 26 – December 2, 2018. 12nn – 8pm
L0 & L1 Gallery, JCCAC
Curator: Nagasawa Akio

Nakahira Takuma
November 3 – 27, 2018. 12nn – 8pm
HART Projects @ H CODE
Curator: Huang Yaji

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